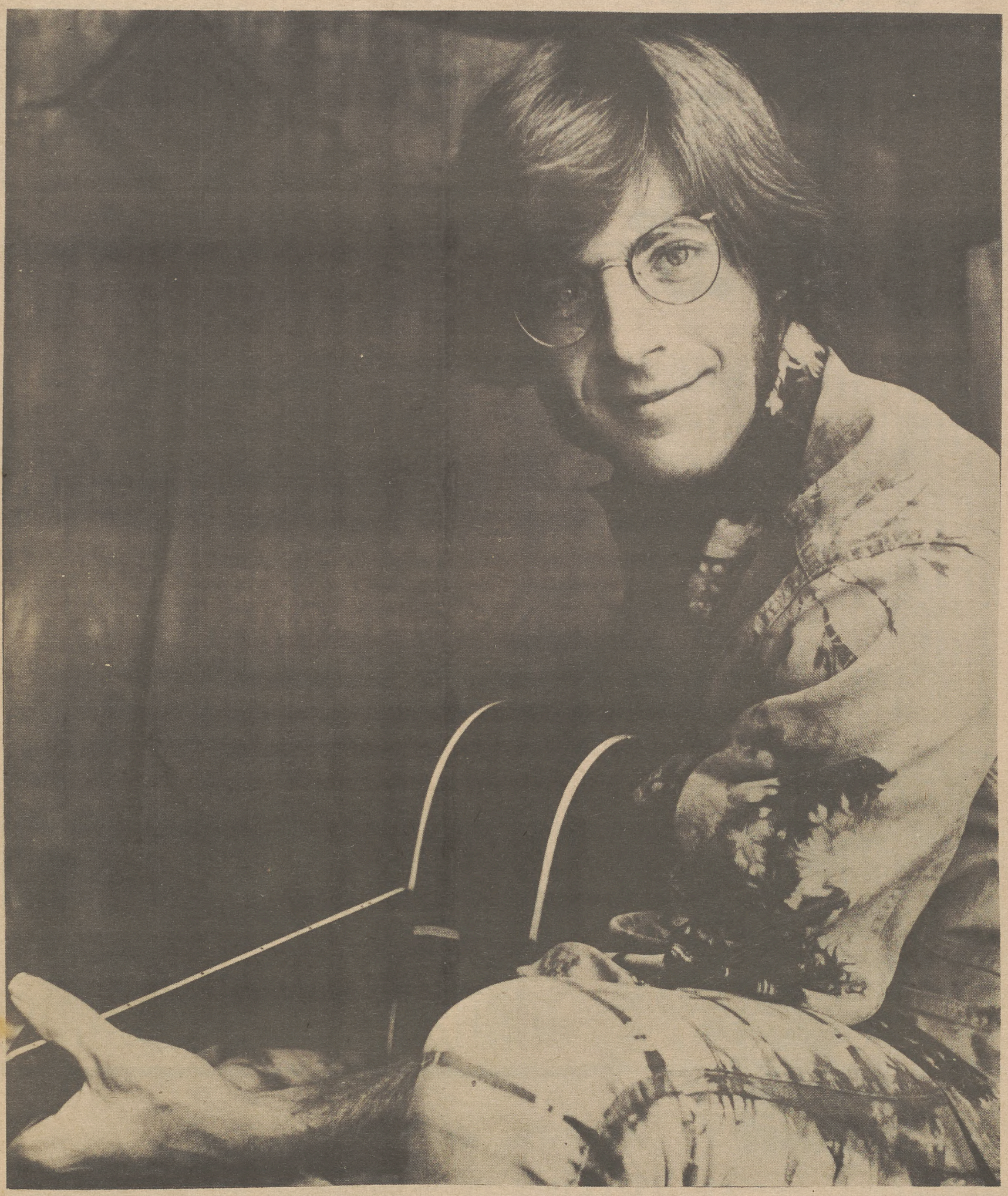
WOODWIND

an arts paper

WASHINGTON - BALTIMORE

ABSOLUTELY FREE

JOHN SEBASTIAN



the state of rock

A BROADSIDE

a broadside on

future The State Of Rock

I seriously doubt the concept of spontaneous revolution. If anything, our systems are more susceptible to evolution than to revolution, and those systems of evolution tend to be piece-meal and scattered. I also do not believe that systems of minor importance should be placed aside in consideration of major objectives. If those minor systems are diametrically opposed to both progress and awareness, or are not attuned to the times, those systems must be changed, not destroyed. The case in point is the music scene, which is undergoing changes both nationally and locally. The national changes have already recieved much media coverage and the situation is best summarized as the old shutting down the assemblies of the young through court injunctions and other legal tactics. Numerous festivals have been cancelled or damaged by legal hassles, which then have a tendency to extend to clubs and rock emporiums. The obviuos result is bitterness, frustration and anger, often leading to pointless and undirected violence.

There are, of course, bright spots. Different cities sponsor free or very-low-priced concerts on city property---New York, Boston, Philadelphia and even Washington. Whether or not top names appear should be irrelevant. Music is music, and the fallacy of falling prey to the star system has already been pointed out in the reprinted section from Fusion (see THE SYSTEM).

Because of the co-operation and communication between the underground press of the Washington-Baltimore area and certain local promoters, changes are coming, and they hint at a new concept of rock, most easily reflected in lower ticket prices and greater relevance to the community.

Ben Segal, of the Post Pavilion, and Jay Erlich of Baltimore are two of the promoters who have already gone to work to help change the system. Segal has been co-operative since our joint efforts at keeping the WHO concert peaceful and non-violent(see article, THE PAST). The JOHN B. SEBASTIAN concert on Saturday August 15 is the most fruitful result of our encounters and , if successful, can recur in the future. The majority of the proceeds from this concert go back into the community.

Erlich, who is promoting the SANTANA concert on the 14th, has also developed a working relatioship with the community, agreeing to return a portion of his profit to the community as donations to various groups. This is not just hype, but is a fact for both Erlich and Segal. Groups already having left money behind include The Association and Steppenwolf. The important thing to remember is that this is the first step, and progress is being made.

One note that bears repetition is community-police relations. At the Pavilion in Columbia, the Howard County Police have worked in exemplary fashion, and often under very trying conditions. There are some elements of the community who are less aware of actions than appearances and who have gone so far as to throw objects at Howard County and Maryland State Police. This, of course, greatly improves relations. It should be pointed out that these people are a definite minority, and that police have amazingly kept their cool.

In Baltimore, the situation is different, but it too is changing. At SANTANA, the usually uptight Baltimore Blues will for the most part be replaced by Woodstock-like guides made up from the communities. The reasoning behind this is that the people can best control themselves. It should work, because with this system, there should be no need for "control".

Occasional armed guards are necessary at concerts, particularly at box-offices etc. Other than that, their presence is usually proportional to the actions of the people. It is significant of the Pavilion's intentions that even at the Steppenwolf concert(which featured some of the meanest and most viloent gate crashing I've seen), the police were not called in to "control" the situation, but that it was left up to us to calm things down.

These two concerts, SANTANA (on the 14th) and JOHN B. SEBASTIAN (on the 15th) are very important. If trouble develops, then that is the end of rock for us. If it goes well, then it opens up a future in which we have a stake. So please, attend these concerts, do not be provoked, have a good time, and lets show that WE ARE TOGETHER PEOPLE.

Richard Harrington, editor

THIS ISSUE IS THE FIRST OCCASIONAL FREE ISSUE THAT WE WILL PUBLISH. THESE ISSUES WILL APPEAR FROM TIME TO TIME AS WE SEE FIT (AND AS WE CAN AFFORD THEM), ESPECIALLY WHEN SOMETHING IMPORTANT IS HAPPENNING. REGULAR BI-WEEKLY PUBLICATION WILL, OF COURSE, CONTINUE. BECAUSE OF COSTS, THESE ISSUES WILL APPEAR EITHER 4 OR 8 PAGES IN LENGTH, MORE IN KEEPING WITH THE BROADSIDE IDEA.

THE REASON FOR THIS ISSUE IS TO BRING ATTENTION TO THE PROBLEMS OF THE MUSIC SCENE AND TO PROMOTE SEVERAL CONCERTS THAT ULTIMATELY WILL BENEFIT THE COMMUNITY. COMMENTS AND CRITICISMS ARE WELCOME.

emergency

august 14 STILL ROVEN

coming –

august 28-29 claude jones

2813 M st. NW. WASHINGTON D.C.
(202)965-5600

past

A couple of weeks ago, some very interesting events transpired out at the Merryweather Post Pavilion in Columbia , Md. The Pavilion is one of the last showcases for rock in the Baltimore-Washington area. All the others have shut themselves off from this market. Anyways, a Sunday night signaled possible trouble to come as a crowd of perhaps a thousand people had combined to break through the fences and from the lawn area to the seats(which cost more). It is interesting to note that only a few hundred of the reserved seats were occupied, and that in the end only three thousand people showed up for the concert at all(reserved seats number 5,000). The bands were Blodwyn Pig and Procol Harum.

The potential was visualized, and the next day Ben Segal and Norman Israel(director and manager of the Pavilion, respectivelly) called a hasty meeting with representatives of the underground press (Harry from Baltimore, WoodWind, Quicksilver Times and Third Ear from Washington.) The haste was necessitated by the Who concert scheduled for that night. There had been telephoned threats of violence and arson, plus the obvious threat of gate crashing. The major gripe was the high cost of tickets for most concerts. Segal showed us contrac that dmanded exorbitant commitments---high guarantees against a high percentage of the gate, whichever was higher. Additionally, groups set top-price admissions to guarantee a large gate, and therefore a higher percentage. To aleviate the situation, Segal had already contacted several agencies, and, as a beginning, top prices for some of the acts were lowered, as much as two dollars in some cases. In addition(and stated later at another meeting), there would be attempts at uniform prices - for instance, John Sebastian might be appearing later in August for a standard $2.50 admission, thus ending the ticket-price hierarchy. Segal also agreed to try to set up free concerts and benefits (The first major event for us will be on August 22-Saturday - a benefit for the presses, with a top group, free food and a low admission price. More later .) In addition, we were able to talk to the groups that performed and ask them to leave some of the money they had made in the community to support the free clinics. Whatever the groups left, Segal agreed to match. The only groups contacted so far, The Association and Steppenwolf left $150. and $250. respectively, in effect donating $800. to the clinics in Washington, Baltimore and Howard County. It is the beginning of something good.

Charges against a group of people arrested at the Procol Harum concert were dropped. The important thing to come from this meeting was the sense of communication between the Pavilion and representatives of the community, an effort that will hopefully herald a change in the often facetious and exploitive rock business. The press community will be working to see that these concerts are fairly run and will particularly seek to avoid the self-destructive violence that sometimes occurs. After all, it may feel righteous to tear down a fence to get some brothers in free, but the effort becomes pointless when the concerts are cancelled and there is no longer anything to see or hear.

The Who concert is incidental. It should be reported that the who walked out with $30,00 plus a stiff bonus (substitute for blackmail) for under two hours work, even at one point threatening not to go on because so many people were let in free. We letthose people in to prevent a riot where many would have been hurt. They didnt see anything except a lower gross. The hell with the Who.

What generally went unreported in the straight press for the next few days was the fantastic behavior of the people. There was not one single incident the whole night. People were friendly, sharing and enjoying everything. After the concert, they cleaned up the Pavilion so that the place was spotless except for a few neat trash piles. It proves what we can be into, that we are the architects of the world. But all this was un-newsworthy to the dailies. The Post was fair, as usual and gave the event unbiased coverage. But the Star proved why it was a rag by printing a story that must have been obtained from second-hand hear-say. The News was noticeably silent. It only goes to prove the point of objective newspaperwork. The Post has it, the Star and the News don't.

In now remains to be seen what will happen in the future. We'll be there to try and keep thinks together, Because the Pavilion is the last place for us to enjoy our music. That's a heavy thought. If we lose it.

WOODWIND late july

WOODWIND is an arts-oriented newspaper reflecting the creative atmosphere of the Washington -Baltimore area. Beginning with its first issue in February of this year, WOODWIND has sought to establish an optimistic sense of community through the arts. Both reviews of local events and publication of original work comprise the majority of the paper's contents. At the same time, we have reprinted articles of interest from other free media publications of the underground press.

WOODWIND is an open forum and has a viable format within a non-political context. It should not be thought that we are apolitical, for a political conscience can sometimes be better expressed through a secondary, non-political format. One of our primary objectives is to avoid the redundancy of politcal rhetoric.

The paper is self-supported, through advertising, subscriptions and donations.

MATERIAL FOR PUBLICATION IS ALWAYS WELCOME.

WoodWind is in need of help. Among the things that would make life simpler and that we would greatly appreciate are--- a layout table, layout supplies, press-type, rulers, paper cutters, a mimeograph machine, work lamps, typewriters (anybody have an IBM executive) and someday, a bona fide office.

We also could use some volunteers as typists, distributors for the suburbs, telephone people, and other assorted jobs. If you have even one day to contribute, that's beautiful.

Call 965-9650 and if you can't reach somebody leave a message and phone number. Peace.

WOODWIND:
for information, call 965-9650

Please send letters, contributions, and,all correspondence to
1318 35th Street, NW
Apt. #2
Washington, DC, 20007

SUBSCRIPTIONS AVAILABLE
$6 for one year, $11 for two years
(mail to address above)

from HARRY

There are tenable and even very good reasons why rock fans might tear down the walls that keep them away from their music. Basically, we refuse to allow rock music to become the province of the rich and we refuse to be exploited.

However, often the behavior of the revolutionary rock fan--particularly at Merriweather Post Pavilion--is neither reasoned or reasonable. The potential now exists for that relatively pleasant place to become an important appendage to the hip community. Already they've begun a practice of matching contributions made by the groups to community causes like the free clinic. They are moving to lower prices and are becoming more responsive to our community. The big spur to all this interest on their part was the crashing and trashing at Procol Harum.

But we've gone overboard. The overwhelming invasion at The Who and the rampant stupidity at Steppenwolf nearly closed rock out of the Paviiion. After Steppenwolf--where two young non-uniformed, unarmed security guards were injured--one with possible internal head injuries from being hit over the head with a beer bottle--by hoodlum gate crashers, where a sound man was pulled off the stage and beaten by people in the pit, where burning sparklers were thrown around, where a guy nonchalantly walked across the stage and ripped off a spare pair of drumsticks while the drummer was playing--the local fire inspector, etc., vowed to restrict the Pavilion's license to operate so that there would be no more rock shows. The promoter expressed a belief that rock shows were hopeless in the current climate. The Rouse Company was scared shitless. An initial decision to stop all rock was softened to a one-last-chance thing for John Sebastian (who isn't really rock any more, I guess, but he's the test case anyway).

I spent a lot of time talking to the people around the fence at the Who and Steppenwolf concerts. I expected to find people like Weathermen and Motherfuckers, but found instead a lot of suburban-type kids (and a few real street people) without much political consciousness or much feeling of citizenship in Woodstock Nation. They didn't want to pay the bread, sure, but mainly they were there because they thought breaking in was cool. If it were simply a situation where a pig promoter was charging $7.50 to see our music, it would indeed be right on, but in the context of the present situation, it's not cool. It's fucking over your brothers and sisters and fucking over yourself for the future. It's like killing a cow and letting it rot because it doesn't give enough milk--even though there's a very good chance it will give lots of milk in the future, maybe even for free sometimes. In other words, LAY OFF THE FENCES, MOTHERFUCKERS Please. Especially this time.

There are three kinds of people in rock promotion. There's the (usually wealthy) amateur who dabbles in it and loses money, who is often very nice, and is sort of a groupie. Then there's the cigar-chewing rip-off artist who will promote anything that will sell, be it circuses or rock concerts, and who doesn't know or care shit about music. Finally there is the righteous professional who combines the good will of the amateur with some of the realism of the rip-off artist. Much to my surprise, I've found that most of the people who promote rock in this area fall into the third, and occasionally the first, rather than the second, category.

The rock capitalist is no saint, but it's ridiculous that we have no contact with people who promote rock in the area. We've got to co-opt them, turn them on, and exploit them before (or while) they exploit us.

There's no need to act like a bunch of 1950's-type horny housewives trying to ball Tom Jones or Elvis Presley. Keep the aisles clear for emergencies. No shit, a guy who was tripping had a heart seizure at the Who concert. Please don't light fireworks inside the Pavilion. There really is a Howard County Fire Marshall, and he really is powerful, and he don't like hippies one bit. He really would like to put a provision in the Pavilion's license banning rock concerts.

THIS FRIDAY

SAVOY BROWN MOTHER TRUCK SAVOY BROWN
*East Presents
SANTANA
Only 1970 Local Appearence Their First Time in Area

Friday Night (7:30 P.M.) August 14
BALTIMORE CIVIC CENTER
SAVOY BROWN
Tickets: 2nd Floor Conspiracy (Bethesda), Also available: Hang Ups (Falls Church), 6th Sense (College Park), ALL MONTGOMERY WARDS TORES Excalibur (Georgetown).
$3 $4 $5 $6

present from FUSION

JOHN KREIDL

Rock & roll isn't worth what it was. Neither in karma nor in dollars. The time people want to spend on it is less. But people still want it! It's their music. They invented it in the sixties; they want it to continue in the 70's. They just seem to want a *deflated way of bringing it on*. Stare into the cover of Morrison's Hotel, and you can just feel this.

I think kids no longer want to skip a meal to see a mediocre rock concert. They are more aware now that rock is a business, and with the increasing sophistication of the teen-ager, more of rock's fans know about the money angle than you think. So rock's economic problems have become part of the new move to think ecology.

So how much should who get paid for what?

When a rock group earns $50,000 for a concert, everyone thinks it's a lot of money. Even if it's $25,000, people think it's a lot. But the average person doesn't realize several important things.

First, pop stars have no pension fund. Baseball players, by contrast, do. Pop stars, top musicians, whatever you want to call them, may last for one year, for one month, for one record. Divide the earnings of one year by a life time, and you will be surprised how little it can be!

Secondly, the sum paid to a group by no means represents one musician's share. The group may have earned $1500. The musician may have earned $150 for the gig. If he earns this twice a week, say, he has $300. His expenses, on the other hand, may have been high. He may have travelled. He may have had a guitar stolen and have had to replace it, no problem if you are a Beatle, but. His expenses, on the other hand, may have been high. He wears clothes you expect him to wear and which he must buy (though this trend is coming or has come to an end due to the rock 'n' roll revival's choice of simple garb, T-shirt, or special band funk shirt).

If the group earns $15,000 for a ballroom gig, say, rather than $1,500 for a club date, the musician might get even less of a percentage of that, due to agency fees and road managers and equipment managers, i.e. more entourage. He may keep $750. On the other hand, he may be a recording artist and get record royalty shares. And this is where the big money is in rock.

The top money of over $25,000, and now up to $75,000 for groups like Credence Clearwater, CSN&Y, and Led Zeppelin is typical of the American star system which seems so rooted in our way of life it can't be changed. This reason is a reason why deflation won't hit top groups. As for the medium groups that charge much too much, their days are numbered, they're going to have to quit unless they stop asking too much money. Some groups are not worth even $3.00 Deflation would make inflated prices asked by medium-line groups drop, and the club, not having to pay as much for them, could pass on the savings to the customer. This is going to happen, I hope. The only problem is that a lot of grade B groups aren't going to like admitting they are that.

If we go back to early 1967, we find that groups played for less than $1,000, and often less than $500 a night, even after they had recorded. (On the West Coast, where ballrooms were bigger than the East Coast discos, wages were higher.) This price scale inched up from early 1967 to late spring 1967. There were some immediate exceptions to this. First of all, this scale was for rock bands and not soul bands. Obviously, The Supremes weren't going to play for less than $5,000. But for new, grass-roots groups like the Fish, Lothar & the Hand People, Beacon St. Union, these were the wage conditions.

When The Doors started getting $5,000 a concert, after the smash success of "Light My Fire", no one complained. The Doors were great! Why shouldn't they get that much! By August, 1968, The Doors were getting $30,000. This is what they got at the Singer Bowl in Queens in August, 1968.

They got $5,000 plus half the gate (an additional $6,000) at the Crosstown Bus in Boston in August, 1967, a total of $11,000. And one year later, they were getting 6 times as much. Using The Doors as an example, and taking their June, 1967 price of $5,000 as a base for a group with a national smash rock album, we can see within a few months, their price doubled, and then tripled, and rested at 6 times their base rate. Now considering the trip that went on and the amount of good copy The Doors were for their fans, this is nothing to bitch about, because ticket prices didn't even double and did not go up 6 times during the corresponding period.

What was unreasonable was the number of groups who wanted to be considered as the runner-up top groups. At least 1000 groups had that fantasy. (Ladies and gentlemen: the Rhinos!!!!!!!!) And at least 100 of them succeeded in many ways to blur the distinction between good and great. This you might say was very democratic. But, at the same time, it pulled heavily on the money supply of the customers and made them want more for their money.

So where next. If deflation sets in and prices go down, or new act prices stay low, the small club can come back into its own. Some people will surely opt for this.

Others, particularly this summer, will opt for the festival and stoically accept the crowding and poor hearing that the festival affords.

Others will join me in the air conditioning of the Orson Welles Cinema.

If a new direction appears due to the heavy pressure right now to reform the gigging approach, we may all be the happier for it. (Otherwise bland. What will be happening is that nothing is happening) If we look at our music, whether it's Bayou Rock, Ecology Rock, Creedence Clear Scientology Rock, Boogie, Rock 'n Roll without song titles, no-zap soloing, hash light-up pop, or 50 Shaman rock bands—we will have to revise the economic framework of rock to fit the 70's. Practice deflation. It is the best way to save what is our rock. △

BENEFIT

FOR YOUR

FRIENDS

AT

HERRYWEATHER POST

ON

SAT. AUG. 15

DOORS OPEN 7:00

SHOW STARTS 8:30

ALL TICKETS IN ADVANCE

JOHN B. SEBASTIAN

AND

CRANK

ALL SEATS $2.50

BENEFIT IS FOR: WOODWIND, QUICKSILVER, HARRY, THIRD EAR, FREE CLINICS

TICKETS MAY BE PURCHASED AT: EMPIRE MUSIC – GEORGETOWN AND BETHESDA; HANGUPS – FALLS CHURCH; JABBERWOCKY; BUM STEER – BALTIMORE; PENNYBACK'S – BALTIMORE; SPEED FACTORY – GLEN BURNIE; KENGS BOTTOM LTD. – TOWSON, MD.; SIXTH SENSE – COLLEGE PARK; all SEARS STORES MONTGOMERY WARDS TICKETRON